

A COLLECTION OF

A 1232 d

# PSALM TUNES

in three Parts  
*Adapted to each MEASURE as now SUNG in*  
several CHURCHES, CHAPLES, and MEETING HOUSES,  
*in and about LONDON:*  
*to which are added 3 Anthems & a Canon.*

By W. S. SMITH

The fourth Edition, with Additions and Improvements. — Price 3<sup>s</sup> 6<sup>d</sup> Bound.

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(1784)





A  
C O L L E C T I O N  
O F  
P S A L M T U N E S, &c.

**H**AVING been frequently requested by many respectable friends, to publish a Collection of Psalm Tunes, adapted to the different Metres, I could no longer refuse to comply with their desire. The Treble is omitted; because, except in choirs, proper voices are not easily found; besides, I would not unnecessarily increase the size of the book. With the same view, also, I shall omit saying any thing on the Theory of Music. There are many books of instructions already published; however, they are of no great use to those who are altogether unacquainted with Music, unless explained by a Master.

Those who are desirous of making any proficiency in this divine art, should put themselves under the tuition of a person properly qualified for his business. I shall only give such directions, as, in my opinion, are absolutely necessary to the judicious discharge of this most delightful part of public worship.

In the first place, the person chose to officiate as clerk, ought to have a good voice, a good ear, and some knowledge of Music. I say, *some* knowledge, because, however desirable a thorough acquaintance with Music may be, it is not often to be met with; and common tunes may be very well sung by one who is not a perfect Master. The compass of his voice should be an Octave and a Fifth; at least, he should be able, clearly and distinctly, to sound an Octave and a Third. A person not equal to this, is very unfit for his office. If he cannot sing a tune in its proper key, this part of divine worship can never be carried on to any advantage.

In the next place, the clerk should have a pitch pipe with him in the desk. When the Psalm is read, let him immediately name the tune to which he intends to sing it; then having given out the first line, let him sound the key note. This is very necessary, because he cannot be always at a certainty without an instrument. He may set a tune a semi-tone, or even, a whole tone, either above or below the true key; the compass of which will admit of neither, without shrieking on the high notes, or growling on the low ones.

To prevent trouble, the letter or key, is placed over each tune, so that persons unacquainted with Music, will be able, readily, to sound it.

Those tunes which may be sung higher than the key in which they are set, are marked accordingly; as those, likewise, are, which may be sung a semi-tone lower, such as Denmark, &c.—It will be highly advantageous to those who would wish to join decently in this part of public worship, without being at the trouble of learning the Theory of Music, always to have the notes before them, when they sing; for by observing how the notes rise or fall, they will attain some idea of the tune, and soon learn it.

It is much to be wished that every congregation would appoint an hour or two, some evening every week, to practise such tunes as may be thought proper. By that means, the mistakes of those who sing out of tune or out of time, will easily be corrected; and by being accustomed to sing together in private, they will naturally adopt each other's manner so as to render this part of worship delightful indeed.



No person should begin the first note of a strain before the clerk, nor hold the last note too long. Let a pause be made between each strain, long enough for a person's deliberately counting, *one—two*. This will add very much to the solemnity, and give time for the congregation to breathe. It is not uncommon to hear a single voice holding the last note of a strain, the length of a minim, after the clerk and the congregation are silent. Whether this is the consequence of a bad ear, or of a pleasure he may take in hearing his own voice, *he* can best determine; however, it certainly is a very great impropriety.

In the choice of a tune great care should be taken by the clerk, that it be suitable to the Psalm or Hymn he is going to sing. A grave tune in a flat key, should not be sung to a Psalm or Hymn of Praise and Thanksgiving; nor a lively, cheerful tune in a sharp key, to a mournful one. For instance, the melody of Southwell, is by no means, expressive of the 95th Psalm, Short-Metre, (Dr. Watts's Version,) nor is the melody of Silver Street tune, set to that Psalm, proper for the 90th Psalm, Short-Metre. The same may be observed of many others.

The clerk ought to have time to fix upon proper tunes before he goes into the desk; the minister, therefore, should inform him, what Psalm or Hymn will suit his subject. If this be not done, the clerk can hardly have time to find the words, much less to chuse a proper tune.

A great exertion of the voice, is, by no means, necessary to good singing. It is not unusual to hear a person in the Tenor, or Counter Tenor, singing so loud as to overpower all the other parts; the consequence generally is, that when he drops to a lower note which requires expression, his breath and voice are gone, so that he can express nothing. The same is frequently observable in the Bass. If the notes on B, C, and D above, are strongly sounded, then the succeeding notes, in an Octave below, as often is the case, will scarcely be heard; because the voice and breath are exhausted. To avoid these inconveniencies, let the notes in the upper parts above E, that is, the space between the 4th and 5th lines; and in the Bass all notes above A, or the upper line, be always softened.

This




This Collection consists, chiefly, of tunes in a quick movement, for the following reasons: because, tunes in that movement are generally sung the best. In the next place, as the judicious Dr. Watts hath observed, (see the Advertisement at the beginning of his Version of the Psalms), such a movement will permit us to enjoy the pleasure of singing a longer Psalm than a slow movement will. I beg leave to transcribe the passage, as it is so applicable to the present purpose. "It were to be wished also," says the Doctor, "that we might not dwell so long upon every note, and produce the syllables to such a tiresome extent with a constant uniformity of tone; which disgraces the Music, and puts the congregation quite out of breath in singing five or six stanzas. Whereas if the method of singing were but reformed to a greater speed of pronunciation, we might often enjoy the pleasure of a longer Psalm with less expence of time and breath; and our Psalmody would be more agreeable to that of the ancient churches, more intelligible to others, and more delightful to ourselves." Lastly, because, that in tunes of slow movements, the key is frequently changed. This is occasioned either by persons who have not a good ear for Music; or by persons whose strong voices, being weakened by dwelling so long on every note, drop from the key a semi-tone, and sometimes more. The congregation not being able to distinguish the voice of the clerk, will drop also; so that an unpleasing dissonance, will continue throughout. I have only farther to add, that if this Publication contributes to the improvement of Church Music, my end will be fully answered, and my labour well rewarded.


ISAAC SMITH.

A N  
E X P L A N A T I O N  
O F T H E

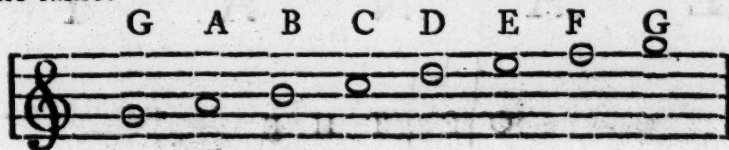
CHARACTERS, LETTERS, WORDS, &c. used in this COLLECTION.

I. **T**HE five Lines on which Musick is engraved, are called a Stave.

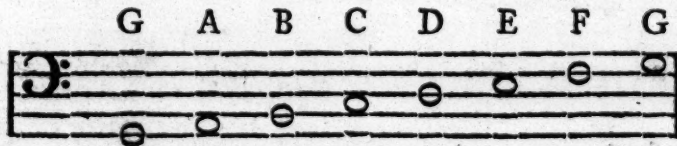
II. The character thus marked , at the beginning of a Stave, is called the G Cliff, for being placed on the second line, that line is called G.

III. The Bass, or F Cliff, marked at the beginning of a Stave, thus , is a C reversed on the fourth line, which is called F.

IV. The seven Letters or Keys in the G Cliff, which are repeated as often as the compass of the Music requires it; every eighth being always the same.



V. The seven Letters or Keys, in the Bass or F Cliff.










VI. The character thus marked  $\flat$ , is called a Flat; and when placed before any note sinks it half a tone. If one or more are placed immediately after the Cliff, at the beginning of the Stave, all the notes on such lines or spaces are flat; unless contradicted by a Natural.


VII. A Sharp, thus marked  $\sharp$ , raises the note before which it is placed half a tone; as it does also, all the notes on the lines and spaces which have this mark at the beginning of a Stave, unless contradicted by a Natural.

VIII. A Natural, thus marked  $\natural$ , causeth every note which before was flat, either at the beginning of a Stave, or accidentally, to have its own proper and natural sound.



IX. This character , at the beginning of a Stave, marks the slowest movement in Common Time, now generally used, which is called Adagio, and has four beats in a Bar, slow. The next, thus marked , is sung something quicker, and called Largo. The third, marked thus , is called Allegro, or commonly, retorted Time, is sung two beats in a Bar, about as quick again as the first. The last is thus marked , and called the French Mood, and is to be sung something quicker than retorted Time. The marks of Triple Time are the following.  is the slowest movement, and called Adagio, and is three beats in a Bar, slow. This  called Largo, to be sung quicker. There are several other Moods of Triple Time; but the above only, are commonly used in church Music.



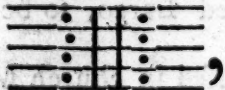
In this Collection there is one tune marked , which is, likewise, called Largo, and is to be sung slow.


N. B. A dot after any one note thus , makes it half as long again.


## X. The Names of the Notes and Rests.




A Rest means silence equal in length to the note it represents.

XI. A single Bar is thus marked . A double Bar thus . When dotted on each side thus , it means a repetition of the same strain, from the character thus marked :S: called a repeat.

XII. A Hold, thus marked , when placed over any note, signifies that it must be held longer than its proper time.

XIII. A Slur, thus marked , is used to tie as many notes together as are to be sung to one syllable.

XIV. This mark , over or under three notes, signifies that they must be sung in the time of two of the same length.

The

XV. The Trill, or Shake is thus marked, *tr.*

XVI. The Letter or key which seems best adapted to the harmony, is placed over each Time. Some of them are placed half a tone higher, and some half a tone lower, as hath already been observed. But the last note in the Bass will always point out the original Key. The name of the tune is also given, together with a Psalm or Hymn to which it is suitable. The Metres are also marked, C. M. for Common; S. M. for Short; L. M. for long; and P. M. for Particular Metres. Those tunes which have a Star placed before the Metres, were composed by the Publisher of this Collection.

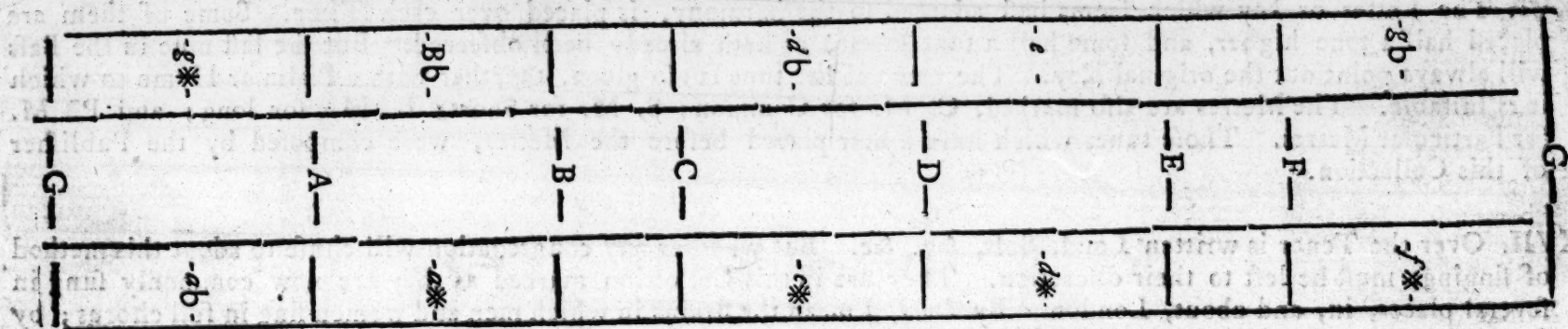
XVII. Over the Tenor is written Loud, Soft, &c. &c. But whether any congregation will chuse to adopt this method of singing, must be left to their discretion. They are in this Collection marked as they are now commonly sung in several places, in, and about, London. By *Loud*, I mean the strains in which men and women sing in full chorus; by *Soft*, when the women and boys only sing. But as the women in most congregations are not accustomed to sing loud by themselves, it will be best for the men softly to accompany them, keeping both tune and time; and the women and boys singing in the Octave, or the Eight above, will render the melody equally pleasing.

Before I conclude, I would just observe that the letter *y*, at the end of a word, should be sounded like the letter *e*; for instance, Holy, *Hole*; Mighty, *Mighte*; greatly, *greatle*, &c. Likewise the syllable *en*, in *soften*, *chosen*, &c. should be sung *soft'n*, *chos'n*. For to, *too*, long; for people, not *pepel*, but people, with the *l* a little softened; otherwise it will produce a harsh disagreeable sound, very disgusting to a musical ear.

THE



## THE PITCH PIPE.



The Pitch Pipe is itself so simple an instrument, that directions how to use it are altogether unnecessary.



GENERAL

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E

ABRIDGE.

Psalm 47. Ver. 4. Dr W.

\*C. M.

1

Slow

Loud

Soft

Rehearſe his praiſe with awe pro - found Let know - ledge lead the Song nor

Loud

mock him with a So - lemn ſound Up - on a thoughtleſs Tongue.

2 G# BOSTON. Psalm 98. 2<sup>d</sup> Part. Dr W. C.M.D.

Moderate

Loud

Soft

Loud

The musical score is written on four systems of three staves each. The first system is marked 'Moderate'. The second system is marked 'Loud' and 'Soft'. The third system is marked 'Loud'. The score includes various musical notations such as notes, rests, and dynamic markings.



Handwritten musical score on three systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings.

**System 1:**

- Staff 1 (Treble): Contains a melodic line with a repeat sign.
- Staff 2 (Treble): Labeled **Soft**, **Loud**, and **Soft**. It features a melodic line with a repeat sign.
- Staff 3 (Bass): Contains a bass line with a repeat sign.

**System 2:**

- Staff 1 (Treble): Labeled **Brisk**. It features a melodic line with a repeat sign.
- Staff 2 (Treble): Labeled **Loud**, **Soft**, **Loud**, **Soft**, and **Loud**. It features a melodic line with a repeat sign.
- Staff 3 (Bass): Contains a bass line with a repeat sign.

**System 3:**

- Staff 1 (Treble): Contains a melodic line with a repeat sign.
- Staff 2 (Treble): Contains a melodic line with a repeat sign.
- Staff 3 (Bass): Contains a bass line with a repeat sign.



4

G

BRAINTREE.

Psalm 132. Dr. W.

\*C. M.

*Tenderly*

*Loud* *h* *h* *h* *h* *Soft* *h* *Loud* *h*

F

Moderate

BEDFORD.

Psalm 84. Dr. W.

C. M.

*Loud* *h* *Soft* *Loud*

G# Brisk CAMBERWELL, Psalm 27. 1<sup>st</sup> Part. Dr W. \*C. M. 5

Brisk

Loud

:S: Loud Soft

:s:

This musical score is for the first part of Psalm 27 by Dr. W. in common time (C.M.). It is marked 'Brisk' and 'Loud'. The score consists of three staves: a treble staff, a grand staff (treble and bass), and a bass staff. The key signature is one sharp (F#). The music features various dynamics and articulations, including 'Loud', 'Soft', and 'Brisk'. There are repeat signs and a final double bar line.

A Brisk CROWLE. Psalm 1. Dr W. C. M.

Brisk

Loud

Soft

Loud

This musical score is for Psalm 1 by Dr. W. in common time (C.M.). It is marked 'Brisk'. The score consists of three staves: a treble staff, a grand staff (treble and bass), and a bass staff. The key signature is one sharp (F#). The music features various dynamics and articulations, including 'Loud', 'Soft', and 'Brisk'. There are repeat signs and a final double bar line.

HIGHGATE. Hymn 62. B. 1. D<sup>r</sup> W. \*C. M.

Brisk

Loud

Soft

Loud

Soft Loud

but all: //

A musical score for a hymn, consisting of four systems of three staves each. The first staff of each system is in treble clef, and the second and third are in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music is written in a simple, hymn-like style with many beamed eighth and sixteenth notes. Dynamics and performance instructions are written above the staves: 'Brisk' above the first staff, 'Loud' above the second staff, 'Soft' above the third staff, 'Loud' above the fourth staff, 'Soft Loud' above the fifth staff, and 'but all: //' above the sixth staff. The score ends with a double bar line and repeat dots.



G IRISH. Psalm 145. 2<sup>d</sup> Part. Dr W. C.M. .7

Brisk

Loud Soft Loud

D Slow KINGSTON. Psalm 130. Dr W. \*C.M.

Slow

Loud

:S: Loud Soft

8

A

LOWDUTCH. Psalm 37. 1<sup>st</sup> Part. Dr W. C.M.

Musical score for the first system, titled "LOWDUTCH. Psalm 37. 1<sup>st</sup> Part. Dr W. C.M.". The score is written for three staves (treble, alto, and bass clefs) in G major (one sharp) and common time (C). The tempo is marked "Moderate". The dynamics are marked "Loud", "Soft", and "Loud" across the staves.

Musical score for the second system, titled "MONKWELL STREET. Psalm 111. 1<sup>st</sup> Part. \*C.M.". The score is written for three staves (treble, alto, and bass clefs) in F major (one flat) and 3/2 time. The tempo is marked "Brisk". The dynamics are marked "Loud" and "Soft" across the staves.

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature is one sharp (F#). The music features various note values including quarter, eighth, and sixteenth notes, with some rests. A double bar line is present in the middle of the system. The word "Loud" is written above the middle staff.

G#  
Moderate

NEWPORT. Psalm 15. D<sup>r</sup> W. C.M.

The second system of the musical score consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature is one sharp (F#). The music continues from the first system. The word "Loud" is written below the middle staff, and the word "Soft" is written above the middle staff. A double bar line is present in the middle of the system.



10

G#

NEWBURY.

Psalm 77. 2<sup>d</sup>

Part.

D<sup>r</sup> W.

C.M.

Moderate

Loud

:S: Loud  
Soft

:S: Soft

:S: Loud

how

C# **Brisk** OXFORD. Psalm 13. D<sup>r</sup> W. C. M.

11

**Loud**

**:S: Soft**

**Loud**

1 2

1 2

1 2

### Moderate

\*C. M.

The image shows a page from a musical score for the hymn 'Hallelujah' by George Frideric Handel. The score is written for a vocal part and a keyboard accompaniment. The vocal line is in the upper staff, and the keyboard part is in the lower staff. The music is in G major and 3/4 time. The tempo is marked 'Moderate'. The score includes dynamic markings such as 'Loud' and 'Soft'. The word 'Hallelujah' is written below the first staff. The score ends with a repeat sign. The page is numbered 10.



G# Moderate

ASHLEY

Hymn 88. Book 2. D<sup>r</sup> W. C.M. Brisk

Loud

:S: Loud Soft

Loud

Glory honour

Loud Soft Loud

Soft

Hallelujah Hallelujah Hallelujah Praise the Lord

Praise & Power be unto the Lamb forever Jesus Christ is our Redeemer Hallelujah Hallelujah Hallelujah Praise the Lord

Hallelujah Hallelujah Hallelujah Praise the Lord

14 G#

RICHMOND. Psalm 145. 1<sup>st</sup> Part. D<sup>r</sup> W. \*C.M.

Tenderly

Loud

Soft

Loud

C **Moderate** St MATTHEW'S. Psalm 147. Dr W. C. M. D.





Moderate

Loud

Soft



**Loud**

**Soft Loud Soft Loud**

Halle-lu-jah Halle-lujah praise ye the Lord Halle-lujah praise ye the Lord. Lord.

Halle-lu-jah Halle-lujah praise ye the Lord Halle-lujah Halle-lujah praise ye the Lord. Lord.

Halle-lujah praise ye the Lord Halle-lujah praise ye the Lord. Lord.

18

A. St. PAUL'S.

Psalm 149.

Dr. W.

C. M.

G# Brisk STROUDWATER. Psalm 145. 1<sup>st</sup> Part. Dr. W. C. M.



**E<sup>b</sup>** **BANGOR.** Pfaim 144. 2<sup>d</sup> Part. Dr W. C.M.

Slow

Loud Soft Loud

**A** **WALSAL.** Pfaim 5<sup>th</sup> Dr W. C.M.

Moderate

Loud Soft Loud

G# BATH CHAPPEL Psalm 98. 1<sup>st</sup> Part. Dr. W. C.M.

Moderate

Loud

Soft

his great Sal-va-tion ://:

Loud

his great &c.

S<sup>t</sup> GEORGES. Psalm 134. D<sup>r</sup> W. C.M.

21

Brisk

Loud

Soft

Loud



Moderate

WITTONS.

Hymn 38. Book 2. D<sup>F</sup> W. C.M.

The musical score is written for three staves in a 2/2 time signature. The key signature has one sharp (F#), indicating D major. The tempo is marked 'Moderate'. The title is 'WITTONS. Hymn 38. Book 2. D<sup>F</sup> W. C.M.'. The first system of music includes dynamics 'Loud' and 'Soft', and a 'tr' (trill) marking. The second system of music ends with repeat signs.

A **Slow** WINDSOR. Psalm 119. 11<sup>th</sup> Part. D<sup>r</sup> W. C. M.

23



G<sup>#</sup> **Brisk** WANDSWORTH. Psalm 95. D<sup>r</sup> W. C. M.



G# Brisk WESTON FAVELL. Psalm 8. D<sup>r</sup> W. C. M.

The musical score is written for a three-part setting of Psalm 8. It is in G major (one sharp) and 3/4 time, marked 'Brisk'. The score is divided into two systems, each containing three staves (treble, alto, and bass clefs). The first system begins with a 'Loud' dynamic, followed by a 'Soft' section, then another 'Loud' section, and ends with a 'Soft' section. The second system continues with a 'Loud' section, followed by a 'Soft' section, and ends with a 'Loud' section. The music features a variety of note values, including eighth and sixteenth notes, and includes repeat signs and a final double bar line.



A

Very Slow

AMERSHAM.

Psalm 90.

Dr W.

\*S. M.

25



G Slow

AYLESBURY.

Psalm 99.

Dr W.

S. M.



26

St. ANN'S.

Psalms 38. Dr. W.

C. M.



WORKSOP.

Hymn 83. B. 1. Dr. W.

C. M.



F. Brisk D U R H A M. Psalm 99. 1<sup>st</sup> Part. D<sup>r</sup> W. S. M. 27

Three staves of music for the hymn 'DURHAM'. The first staff is in treble clef, the second in treble clef, and the third in bass clef. The key signature has one flat (B-flat). The tempo is marked 'F. Brisk'. The dynamics are marked 'Loud', ':S: Soft', and 'Loud'. The music consists of a series of eighth and sixteenth notes, with some rests. The piece ends with a double bar line and repeat dots.

Three staves of music for the hymn 'DUDLEY'. The first staff is in treble clef, the second in treble clef, and the third in bass clef. The key signature has one sharp (F-sharp). The tempo is marked 'G. Moderate'. The dynamics are marked 'Loud', 'Soft', and 'Loud'. The music consists of a series of eighth and sixteenth notes, with some rests. The piece ends with a double bar line and repeat dots.



28 G

ENFIELD. Psalm 103. 1<sup>st</sup> Part. D<sup>r</sup> W. \*S. M.

Slow

Loud

Soft

Brisk

Loud

This musical score is for a three-part setting of Psalm 103, first part, by Dr. Watts, in the style of a Small Meeting (S.M.). It is marked with a '28' and a 'G' in the top left corner. The score is written for three staves: Treble, Alto, and Bass. The key signature is one sharp (F#), and the time signature is common time (C). The first system is marked 'Slow' and includes dynamics of 'Loud' and 'Soft'. The second system is marked 'Brisk' and includes a 'Loud' dynamic. The score concludes with a double bar line.

E Moderate EPPING. Psalm 99. 2<sup>d</sup> Part. D<sup>r</sup> W. \* S. M.

Loud Soft Loud

G# Moderate FARNHAM. Psalm 19. 2<sup>d</sup> Part. D<sup>r</sup> W. S. M.

Loud Soft Loud

Moderate

IPSWICH. Psalm 48. 1<sup>st</sup> Part. Dr W. S. M.

Loud Soft Loud

their Songs &c.

A. Brisk

## KIDDERMINSTER. Psalm 8. Dr W. S. M.

Loud Soft Loud



G **Moderate** NEWCASTLE. Psalm 48. 2<sup>d</sup> Part. D<sup>r</sup> W. S. M.

Three staves of music for Newcastle, Psalm 48, 2nd Part. The music is in G major (one sharp) and 4/4 time. The tempo is Moderate. The first staff is the Treble Clef, the second is the Treble Clef, and the third is the Bass Clef. The first staff has dynamics Loud, Soft, and Loud. The second staff has dynamics Loud, Soft, and Loud. The third staff has dynamics Loud, Soft, and Loud.

G **Brisk** NEW HAGLE STREET. Hymn 104. Book 2. D<sup>r</sup> W. \*S. M.

Three staves of music for New Hagle Street, Hymn 104, Book 2. The music is in G major (one sharp) and 4/4 time. The tempo is Brisk. The first staff is the Treble Clef, the second is the Treble Clef, and the third is the Bass Clef. The first staff has dynamics Loud, Soft, and Loud. The second staff has dynamics Loud, Soft, and Loud. The third staff has dynamics Loud, Soft, and Loud.

32

A <sup>slow</sup> ORANGE. Psalm 55. D<sup>r</sup> W. S.M.

Musical score for 'ORANGE' (Psalm 55) in D major, 4/4 time, marked 'A' and 'slow'. The score consists of three staves: Treble, Alto, and Bass. The music is divided into three sections by double bar lines, labeled 'Loud', 'Soft', and 'Loud' respectively. The melody is primarily in the Treble staff, with accompaniment in the Alto and Bass staves.

D <sup>Tenderly</sup> PECKHAM. Hymn 14. Book 2. D<sup>r</sup> W. \*S.M.

Musical score for 'PECKHAM' (Hymn 14) in D major, 3/2 time, marked 'D' and 'Tenderly'. The score consists of three staves: Treble, Alto, and Bass. The music is divided into three sections by double bar lines, labeled 'Loud', 'Soft', and 'Loud' respectively. The melody is primarily in the Treble staff, with accompaniment in the Alto and Bass staves.

A **Slow** SOUTHWELL. Hymn 110. Book 2. D<sup>r</sup> W. S.M.

33

Three staves of music for 'SOUTHWELL. Hymn 110'. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one sharp (F#). The tempo is 'Slow'. The dynamics are marked 'Loud', 'Soft', and 'Loud' across the staves. The music consists of a series of eighth and sixteenth notes, with some rests and bar lines.

G **Moderate** S<sup>t</sup>. ALBANS. Hymn 51. Book 1. D<sup>r</sup> W. \*S.M.

Three staves of music for 'S. ALBANS. Hymn 51'. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The tempo is 'Moderate'. The dynamics are marked 'Loud', 'Soft', and 'Loud' across the staves. The music features a mix of eighth, sixteenth, and quarter notes, with some rests and bar lines.



Brisk

SUTTON.

Psalm 19. 1<sup>st</sup> Part. Dr. W. S. M.

First system of music for Psalm 19, 1<sup>st</sup> Part. Dr. W. S. M. by Sutton. The score is in F major, 2/2 time, and consists of three staves. The tempo is marked 'Brisk'. The dynamics are marked 'Loud', 'Soft', and 'Loud' across the staves.

Moderate

St. THOMAS'S. Psalm 23<sup>d</sup> Dr. W. S. M.

Second system of music for Psalm 23, St. Thomas's, Dr. W. S. M. The score is in G major, C time, and consists of three staves. The tempo is marked 'Moderate'. The dynamics are marked 'Loud', 'Soft', and 'Loud' across the staves.

C

Moderate

## SILVER STREET.

Psalm 95.

D<sup>r</sup> W.

\*S. M.

35

First system of musical notation, consisting of three staves (treble, alto, and bass clefs). The tempo is marked 'Moderate'. The dynamics are marked 'Loud', 'Soft', and 'Loud' across the measures.

Second system of musical notation, consisting of three staves (treble, alto, and bass clefs). The tempo is marked 'Slow'. The dynamics are marked 'Soft', 'Loud', 'Soft', and 'Loud' across the measures. The lyrics 'Praise ye the Lord Hallelujah' are written below the staves, with repeat signs (double bar lines with dots) indicating the end of the phrase. The final measure is marked 'Praise ye the Lord'.

Moderate

Loud.

Soft

High as the &amp;c.

Loud

Soft

Loud



## B ACTON. Psalm 146. Dr W. \*L.M.

Musical score for Psalm 146, Dr W. \*L.M. The score is written for a three-part setting (Soprano, Alto, Bass) and includes dynamic markings: Moderate, Loud, and Soft.

The score is divided into two systems, each containing three staves (Soprano, Alto, Bass). The key signature is one flat (B-flat), and the time signature is 3/2.

**System 1:**

- Staff 1 (Soprano):** Labeled "Moderate". The melody begins with a half note G4, followed by quarter notes A4, Bb4, A4, G4, F4, E4, D4, C4. It concludes with a half note G4.
- Staff 2 (Alto):** Labeled "Loud". The melody begins with a half note G4, followed by quarter notes A4, Bb4, A4, G4, F4, E4, D4, C4. It concludes with a half note G4.
- Staff 3 (Bass):** The melody begins with a half note G3, followed by quarter notes A3, Bb3, A3, G3, F3, E3, D3, C3. It concludes with a half note G3.

**System 2:**

- Staff 1 (Soprano):** The melody begins with a half note G4, followed by quarter notes A4, Bb4, A4, G4, F4, E4, D4, C4. It concludes with a half note G4.
- Staff 2 (Alto):** Labeled "Loud". The melody begins with a half note G4, followed by quarter notes A4, Bb4, A4, G4, F4, E4, D4, C4. It concludes with a half note G4.
- Staff 3 (Bass):** The melody begins with a half note G3, followed by quarter notes A3, Bb3, A3, G3, F3, E3, D3, C3. It concludes with a half note G3.

The score concludes with a double bar line and repeat signs on the final notes of each staff in both systems.

Bb Brisk

ALIE STREET. Psalm 135. 1<sup>st</sup> Part. Dr W. L.M.

3/2

Loud

Soft Loud

h

The musical score is written for a three-part setting of Psalm 135. It consists of two systems of three staves each. The first system includes a treble staff, a middle staff, and a bass staff. The second system also includes a treble staff, a middle staff, and a bass staff. The key signature is B-flat major (two flats). The time signature is 3/2. The tempo is marked 'Brisk'. The first system is marked 'Loud' and the second system is marked 'Soft' and 'Loud'. The score features various musical notations including notes, rests, and bar lines.

G# ANGEL'S SONG. Psalm 36. D<sup>r</sup> W. L.M.

Moderate

Loud *h* Soft Loud

This musical score is for 'Angel's Song' from Psalm 36, in G major (one sharp) and 3/2 time. It consists of three staves: a treble staff, an alto staff, and a bass staff. The tempo is marked 'Moderate'. The piece is divided into four measures by double bar lines. The first measure is marked 'Loud', the second 'Soft' with a hairpin symbol, and the third and fourth are marked 'Loud'. The melody is primarily composed of half notes and quarter notes, with some eighth notes in the final measure.

G Slow BABYLON'S STREAMS. Psalm 69. 1<sup>st</sup> Part. D<sup>r</sup> W. L.M.

Slow

Loud Soft Loud

This musical score is for 'Babylon's Streams' from Psalm 69, 1st Part, in G major (one sharp) and 3/2 time. It consists of three staves: a treble staff, an alto staff, and a bass staff. The tempo is marked 'Slow'. The piece is divided into four measures by double bar lines. The first measure is marked 'Loud', the second 'Soft', and the third and fourth are marked 'Loud'. The melody features a mix of half notes, quarter notes, and eighth notes, with some measures containing beamed eighth notes.



40 G. CAREY'S.

Psalms 23.

Dr. W.

L. M.

Soft

Loud

E.. DEVONSHIRE.

Pfalm 132. DR. W.

L. M.

41

Slow Soft Loud

C. DARBY.

Pfalm 92. DR. W.

L. M.

Loud. Soft. Loud. and talk and talk

HAMPSTEAD. Psalm 92. 1<sup>st</sup> Part. Dr. W. \*L.M.

G Brisk

Loud

Soft

Loud

The musical score is written for three staves in G major (one sharp) and 2/2 time. The first system consists of three staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The middle and bottom staves of the first system are part of a grand staff, with the middle staff using a treble clef and the bottom staff using a bass clef. The first system includes the dynamics 'Loud' and 'Soft'. The second system also consists of three staves, with the middle staff marked 'Loud'. The music features various note values including half notes, quarter notes, and eighth notes, with some measures containing triplets or beamed eighth notes. Bar lines are used to divide the measures.



F **Slow** HOTHAM. Psalm 118. Dr W. L.M.

43

This musical score is for the hymn 'HOTHAM. Psalm 118. Dr W. L.M.' and is marked 'F' (Forte) and 'Slow'. It consists of two systems of three staves each. The first system includes a piano part (treble and bass clef) and an organ part (treble clef). The second system includes a piano part (treble and bass clef) and an organ part (treble clef). Dynamic markings are present: 'Loud' appears on the piano part of the first system and the organ part of the second system; 'Soft' appears on the organ part of the first system and the piano part of the second system. The music is written in a key with one flat (B-flat) and common time (C). The organ part features a prominent melody with various ornaments and rests.

**C. Brisk**

3/4

**Loud**

**Soft**

**Loud**

This musical score is for a piece titled "C. Brisk" in 3/4 time. It consists of two systems of music. The first system includes a piano part (bottom staff) and a violin part (top staff). The piano part begins with a "Loud" dynamic and features a series of eighth and sixteenth notes. The violin part starts with a "Soft" dynamic and plays a melody with eighth and sixteenth notes. The second system continues the piano part with a "Loud" dynamic, featuring more complex rhythmic patterns including triplets and sixteenth notes. The violin part continues its melodic line. The score is written on five staves, with the piano part occupying the bottom three staves and the violin part occupying the top two staves. The tempo is marked "C. Brisk" and the time signature is 3/4. Dynamics include "Loud" and "Soft".

G# Brisk KETTERING. Psalm 92<sup>d</sup> 1<sup>st</sup> Part. Dr W. L.M.D.

Brisk

Loud Soft Loud

Soft Loud



KINGSLAND. Psalm 89. 6<sup>th</sup> Part. D<sup>r</sup> W. \*L.M.

A Very Slow

Loud Soft Loud

A Moderate MAGDALEN. Psalm 113. D<sup>r</sup> W. L.M.

Loud :S: Soft Loud 1 2 1 2 1 2

A

Slow

## OLD 100. Psalm 100. Dr W. L.M.

47

Three staves of music for the hymn 'OLD 100. Psalm 100. Dr W. L.M.'. The tempo is 'Slow'. The first staff is marked 'Loud', the second 'Soft', and the third 'Loud'. The music is in G major (one sharp) and common time (C). The first staff has a treble clef, the second a treble clef, and the third a bass clef. The music consists of a single melodic line with some accompaniment in the lower staves.

G#

Moderate

RIEKMANSWORTH. Psalm 84. 2<sup>d</sup> Part. Dr W. L.M.

Three staves of music for the hymn 'RIEKMANSWORTH. Psalm 84. 2<sup>d</sup> Part. Dr W. L.M.'. The tempo is 'Moderate'. The first staff is marked 'Loud', the second 'Soft', and the third 'Loud'. The music is in G major (one sharp) and 3/4 time. The first staff has a treble clef, the second a treble clef, and the third a bass clef. The music consists of a single melodic line with some accompaniment in the lower staves.

**G** *Brisk* **ROCHFORD. Psalm 144. Dr W. L.M.**



**A** *Brisk* **RADWINTER. Hymn 146. 2<sup>d</sup> Book. Dr W. \*L.M.**





A

KINGSBRIDGE

Pfalm 24.

Dr W. L.M.

49

Brisk

Loud

:S: Loud  
Soft

The musical score is written for a three-part setting (Soprano, Alto, and Bass) in 3/2 time. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo/mood is marked 'Brisk'. The first staff (Soprano) contains a melody of eighth and quarter notes. The second staff (Alto) features a more active line with many beamed eighth notes. The third staff (Bass) provides a steady accompaniment with quarter and half notes. A repeat sign appears after the first measure of each staff. Following the repeat, the tempo changes to 'Loud'. The second system continues the same parts, ending with a double bar line and repeat dots. The notation includes various musical symbols such as clefs, time signatures, key signatures, notes, rests, and dynamic markings.

50 SOUTHAMPTON. 1<sup>st</sup> Part. Psalm 136. Ver. 1, 3, 5, & 7. Dr W. \* L.M.

A musical score for a piece titled "A Brisk" in 3/4 time. The score is written for three staves: Treble, Bass, and a lower Treble staff. The key signature is one sharp (F#). The tempo is marked "Brisk". The score includes dynamic markings: "Loud" and "Soft". The piece concludes with a double bar line and a repeat sign.

Continued 2<sup>d</sup> Part. Ver. 2, 4, 6, & 8.

51

**Brisk**

**Soft** **Loud** **Soft**

**Loud** **Soft** **Loud**

ever When When

1 2 1 2 1 2



52

**St PAUL'S NEW. Psalm 17. Dr W. \* L.M.**

**E** Very Slow

Three staves of music in E major (one sharp). The tempo is 'Very Slow'. The first staff is marked 'Loud' and the second 'Soft'. The third staff is marked 'Loud'. The music consists of a series of half and quarter notes, with some rests. The first staff ends with a double bar line and a repeat sign. The second staff ends with a double bar line and a repeat sign. The third staff ends with a double bar line and a repeat sign.

**C** Moderate **WINCHESTER. Psalm 2. Dr W. L.M.**

Three staves of music in C major (no sharps or flats). The tempo is 'Moderate'. The first staff is marked 'Loud' and the second 'Soft'. The third staff is marked 'Loud'. The music consists of a series of half and quarter notes, with some rests. The first staff ends with a double bar line and a repeat sign. The second staff ends with a double bar line and a repeat sign. The third staff ends with a double bar line and a repeat sign.

C# Brisk WELLS'S ROW. Psalm 95. D<sup>r</sup> W. \* L.M.

The musical score is written for piano and voice. It consists of two systems of staves. The first system has three staves (treble, grand, and bass). The second system has three staves (treble, grand, and bass). The tempo is marked 'Brisk' and the key signature is one sharp (C#). The title is 'WELLS'S ROW. Psalm 95. D<sup>r</sup> W. \* L.M.'. The lyrics are 'Hal-le-lujah' repeated several times. Dynamics are indicated by 'Loud' and 'Soft' markings above the staves.

**First System:**

- Staff 1 (Treble): Loud, Soft, Loud
- Staff 2 (Grand): Loud, Soft, Loud
- Staff 3 (Bass): Loud, Soft, Loud

**Second System:**

- Staff 1 (Treble): Soft, Loud, Soft, Loud
- Staff 2 (Grand): Hal - le-lujah Hal - le-lujah Hal - le-lujah Hal - le-lujah Halle-lujah Halle - lu - jah.
- Staff 3 (Bass): Hal - le-lujah Hal - le-lujah Hal - le-lujah Hal - le-lujah Halle-lujah Halle - lu - jah.

**Third System:**

- Staff 1 (Treble): Hal - le-lujah Hal - le-lujah Hal - le-lujah Halle-lujah Halle - lu - jah.
- Staff 2 (Grand): Hal - le-lujah Hal - le-lujah Hal - le-lujah Halle-lujah Halle - lu - jah.
- Staff 3 (Bass): Hal - le-lujah Hal - le-lujah Hal - le-lujah Halle-lujah Halle - lu - jah.

A Slow DRESDEN Psalm 22<sup>d</sup> Dr. W. L.M.

The musical score is written for a three-part setting of Psalm 22. It is in G major (one sharp) and 4/4 time. The tempo is marked 'Slow'. The score is divided into two systems, each containing three staves. The first system begins with a 'Loud' dynamic marking and a 'Soft' dynamic marking. The second system includes 'Loud', 'Soft', and 'Loud' dynamic markings. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The notation is in a traditional style with a treble and bass clef on the first two staves of each system, and a single bass clef on the third staff.



musical score for Psalm 84, Dr. W. P.M., page 55. The score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and includes dynamic markings 'Loud' and 'Soft'.

The score is written in 2/2 time, with a key signature of one flat (B-flat). The music is divided into two systems, each with four staves. The first system includes the markings 'Loud' and 'Soft'. The second system includes the marking 'Loud'.

The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings. The score is presented in a clear, legible format, suitable for a printed musical score.

O God our Lord how wonder-ful are thy works ev'ry where Thy Fame surmounts Thy Fame surmounts in

Thy Fame surmounts in Dig-ni-ty thy

Thy Fame surmounts in Dig-ni-ty

Digni-ty Thy Fame surmounts in Dig-ni-ty the highest heav'ns that are

Fame surmounts in Dig-ni-ty

**Db** **Very Slow** **DENMARK.** Psalm 100. Ver. 2, 3, 4, 5, & 6. **D<sup>r</sup> W.**

57

**Loud**

Before Je - ho - vāh's awful Throne Ye na - tions bow with facred Joy Know that the Lord is

**Soft** **Loud**

God a - - lone He can cre - ate and he De - stroy He can cre - ate and he de - stroy



Tenderly

Soft

His sov'reign Pow'r with out our aid Made us of Clay and form'd us Men And when like wandring Sheep we

Slow For 1. or 2. Voc.\*

stray'd he brought us to his fold again he brought us to his fold a - - gain we are his People

we his care our Souls . . and all our mor - tal - frame What lasting Honors shall we

Brisk

Loud Soft

rear Almighty Ma - - ker to thy name We'll crowd thy Gates with thank - full Songs High as the

The musical score is written for three systems, each with a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#). The first system features a vocal melody with lyrics and piano accompaniment. The second system continues the vocal melody with lyrics and piano accompaniment. The third system features a vocal melody with lyrics and piano accompaniment. The score includes dynamic markings: Loud, Soft, Moderate, and Wide. The lyrics are: "Heavns our Voi - - ces raise And earth and earth with her ten thousand thousand Tongues Shall fill thy Courts with founding Praise shall fill thy Courts with founding Praise shall fill thy Courts with founding Praise Wide".

**System 1:**

**Loud** **Soft**

Heavns our Voi - - ces raise And earth and earth with her ten thousand thousand Tongues Shall fill thy

**System 2:**

**Loud** **Soft** **Loud** **Moderate**

Courts with founding Praise shall fill thy Courts with founding Praise shall fill shall fill thy Courts with founding Praise Wide



wide as the world is thy command Vast as Eternity Eternity thy Love Firm as a Rock thy Truth must stand When rolling Years shall

Soft Loud

cease to move shall cease to move When rolling Years shall cease to move When rolling Years shall cease to move

**Loud**

**Soft**

**Loud**

Db

Moderate

## EASTER HYMN.

63

**Loud** **Soft** **Loud** **Soft**

Jesus Christ is risen to Day Hal - le - lu - jah Our triumphant Holy day Hal - le - lu - jah

**:S: Soft** **Loud** **Soft** **Loud**

**Loud** **Soft** **Loud** **Soft**

Who so lately on the Cross Hal - le - lu - jah Suffer'd to redeem our loss Hal - le - lu - jah.



## FUNERAL THOUGHT. Hymn 63. B. 2. D. W. \* C. M.

A Moderate

Three staves of music for 'Funeral Thought'. The first staff is a treble clef with a key signature of one flat (B-flat). The second and third staves are a grand staff (treble and bass clefs). The music is in common time (C). The first staff has a 'Loud' dynamic marking. The second staff has a 'Soft' dynamic marking. The third staff has a 'Loud' dynamic marking. The music consists of a series of eighth and sixteenth notes, with some rests and bar lines.

C Moderate HAMPTON. Hymn 167. 2<sup>d</sup> Book D. W. \* L. M.

Three staves of music for 'Hampton'. The first staff is a treble clef with a key signature of one flat (B-flat). The second and third staves are a grand staff (treble and bass clefs). The music is in common time (C). The first staff has a 'Loud' dynamic marking. The second staff has a 'Soft' dynamic marking. The third staff has a 'Loud' dynamic marking. The music consists of a series of eighth and sixteenth notes, with some rests and bar lines.

## A MILE END. Psalm 50. Dr W. \*P. M.

Brisk

Loud

Soft

Loud

## B Moderate PORTSMOUTH. Psalm 148. Dr. W. P. M.

A musical score for a hymn titled "PORTSMOUTH. Psalm 148. Dr. W. P. M." The score is written for a three-part setting (Soprano, Alto, and Bass) and includes a piano accompaniment. The tempo is marked "Moderate". The key signature is one flat (B-flat major or D minor). The score is divided into two systems. The first system consists of three staves (Soprano, Alto, Bass) and a piano accompaniment staff. The second system also consists of three staves and a piano accompaniment staff. The score includes dynamic markings: "Loud" and "Soft". The score ends with a double bar line and a repeat sign.

Loud Soft Loud

Soft Loud



C#

Moderate

READING. Psalm 122. Dr W. \*P.M.

67

Loud

Soft Loud

Soft Loud

C  
Moderate

St.

HELLENS. Psalm 146. Dr. W. P.M.

This musical score is for a hymn titled "St. HELLENS. Psalm 146. Dr. W. P.M." It is marked "Moderate" and "C" (Common time). The score is written for four staves, likely representing two voices and two instruments. The key signature has one sharp (F#), and the time signature is 2/2. The music is divided into three main sections by double bar lines. The first section is marked "Moderate". The second section is marked "Soft". The third section is marked "Loud". The notation includes various musical symbols such as notes, rests, and bar lines.

CAMBRIDGE. Psalm 66. Dr W. C.M.

69

G# Moderate

Loud. Soft. Loud.

This musical score is for the hymn 'CAMBRIDGE. Psalm 66. Dr W. C.M.' It is written for three staves: Treble, Alto, and Bass. The key signature is G major (one sharp) and the time signature is 3/2. The tempo is marked 'Moderate'. The score is divided into three sections by dynamics: 'Loud.' for the first and third sections, and 'Soft.' for the middle section. The music features a variety of note values including half notes, quarter notes, and eighth notes, with some measures containing beamed eighth notes. The piece concludes with a double bar line.

GAINSBOROUGH. Psalm 33. Dr W. C.M.

G# Brisk

Loud. Soft. Loud.

This musical score is for the hymn 'GAINSBOROUGH. Psalm 33. Dr W. C.M.' It is written for three staves: Treble, Alto, and Bass. The key signature is G major (one sharp) and the time signature is 3/2. The tempo is marked 'Brisk'. The score is divided into three sections by dynamics: 'Loud.' for the first and third sections, and 'Soft.' for the middle section. The music features a variety of note values including half notes, quarter notes, and eighth notes, with some measures containing beamed eighth notes. The piece concludes with a double bar line.



## HUDDERSFIELD. Psalm 89. Dr W. C.M.

G# Moderate

Loud. Soft. Loud.

G# Brisk St MICHAELS. Psalm 7. Dr W. C.M.

Loud. Soft. Loud.

MILTON GREAT. Psalm 69. Dr W. C.M.D.

78

G# Moderate

Loud Soft

Loud Soft Loud

The musical score is written for a grand piano (G#) and consists of two systems of three staves each. The first system is marked 'Moderate' and includes 'Loud' and 'Soft' dynamics. The second system includes 'Loud', 'Soft', and 'Loud' dynamics. The music is in G major (one sharp) and common time. The notation includes various note values, rests, and dynamic markings.

HENLEY. Hymn 84. 2<sup>d</sup> Book. Dr W. \*S.M.

G. Brisk

Loud. Soft. h

Loud. h



MANSFIELD. Psalm 81. Dr. W. S.M.

73

C

Brisk

Loud.

Soft.

Loud.

God is our

D#

Moderate

## MOUNT EPHRAIM CHAPLE. Psalm 25. Dr W. S.M.

74

D# Moderate

MOUNT EPHRAIM CHAPLE. Psalm 25. Dr W. S.M.

Loud. Soft. Loud.

This musical score is for the hymn 'Mount Ephraim Chaple' (Psalm 25) by Dr. W. S.M. It is in the key of D major (indicated by two sharps) and 3/4 time. The tempo is marked 'Moderate'. The score is written for three staves: Treble, Alto, and Bass. The first staff begins with a 'Loud.' dynamic marking, followed by a 'Soft.' marking, and then another 'Loud.' marking. The music features a variety of note values, including eighth and sixteenth notes, and rests.

C

Brisk

## BRAMCOATE. Psalm 17. Dr W. L.M.

C Brisk

BRAMCOATE. Psalm 17. Dr W. L.M.

Loud. Soft. Loud.

This musical score is for the hymn 'Bramcoate' (Psalm 17) by Dr. W. L.M. It is in the key of C major (indicated by no sharps or flats) and 3/4 time. The tempo is marked 'Brisk'. The score is written for three staves: Treble, Alto, and Bass. The first staff begins with a 'Loud.' dynamic marking, followed by a 'Soft.' marking, and then another 'Loud.' marking. The music features a variety of note values, including eighth and sixteenth notes, and rests.

**D** **Moderate** **LEBANON. Psalm 135. Dr W. L.M.**

75

**Loud. Soft. Loud. Soft. Loud.**

**F** **Brisk** **St. MARKS. Hymn 46. 2d Book. Dr W. L.M.**

**Loud. Soft. Loud.**



76

F Brisk

## NEW COURT. Psalm 107. Dr W. L.M.

76 F Brisk

Loud.

Kind are

Soft.

Loud.

And Ages

This musical score is for a hymn titled "NEW COURT. Psalm 107. Dr W. L.M." It is marked with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is indicated as "Brisk". The score is divided into two systems, each with three staves (treble, alto, and bass). The first system begins with a "Loud." dynamic marking. The second system begins with a "Soft." dynamic marking, followed by a "Loud." marking later in the system. The lyrics "Kind are" and "And Ages" are placed below the staves. The score concludes with a double bar line.

PORTUGAL. Psalm 103. Dr W. L.M.

77

**A** Moderate

Loud. Soft. Loud.

This musical score is for the hymn 'PORTUGAL. Psalm 103. Dr W. L.M.' It is marked 'Moderate' and consists of three staves. The first staff is the treble clef, the second is the alto clef, and the third is the bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music is divided into three measures, each with a dynamic marking: 'Loud.' for the first, 'Soft.' for the second, and 'Loud.' for the third. The notation includes various note values, rests, and bar lines.

**C** Brick WAREHAM. Psalm 84. Dr W. L.M.

Loud. Soft. Loud.

This musical score is for the hymn 'Brick WAREHAM. Psalm 84. Dr W. L.M.' It is marked 'Loud. Soft. Loud.' and consists of three staves. The first staff is the treble clef, the second is the alto clef, and the third is the bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The music is divided into three measures, each with a dynamic marking: 'Loud.' for the first, 'Soft.' for the second, and 'Loud.' for the third. The notation includes various note values, rests, and bar lines.

## WELLS. Psalm 36. Dr W. L.M.

**F** *Brisk*

*Loud.* *Soft.* *Loud.*

**C** *Moderate* **SMITHS 100 Pr. 100. Dr W. to begin and end with the 3d Verse. L.M.**

*Soft* *Loud* *1 :S:*

*Enter his gates* *1 :S:*



2

2

Soft Loud Soft Loud

To pay

This block contains a musical score for three staves. The first staff begins with a '2' above the first measure. The second staff has dynamic markings 'Soft', 'Loud', 'Soft', and 'Loud' above measures 2, 4, 6, and 8 respectively. The third staff has the lyrics 'To pay' written above measures 7 and 8. The music is written in a common time signature with various note values and rests.

Very Slow. Continued for the 1<sup>st</sup> 2<sup>d</sup> and 4<sup>th</sup> Verses.

Loud

Soft

Loud

This block contains the continuation of the musical score for three staves. The first staff has a 'C' time signature. The second staff has dynamic markings 'Loud', 'Soft', and 'Loud' above measures 2, 4, and 6 respectively. The third staff continues the musical notation. The music is written in a common time signature with various note values and rests.

## BETHESDA.

Psalm 84. Dr W. P.M.

G# Moderate

Loud. Soft.

Loud.

## CLAPHAM.

Hymn 150. 1<sup>st</sup> Book 3<sup>d</sup> Ver. Dr W. P.M.

81

A

Moderate

Loud.

Soft.

Loud.

Soft.

And pardons



Handwritten musical score on page 82, featuring two systems of three staves each. The music is in treble and bass clefs with a key signature of two sharps (F# and C#). The first system includes the lyrics "Loud.", "Soft.", and "Commission'd from". The second system includes the lyrics "Loud." and "To make".

B

St JAMES'S.

Pfalm 31. D<sup>r</sup> W.

C. M.

83

Moderato

Soft

Loud

F

HARE COURT.

Pfalm 89. 4<sup>th</sup> Part D<sup>r</sup> W.

C. M.

Soft

Loud

Soft

Loud

Soft

3

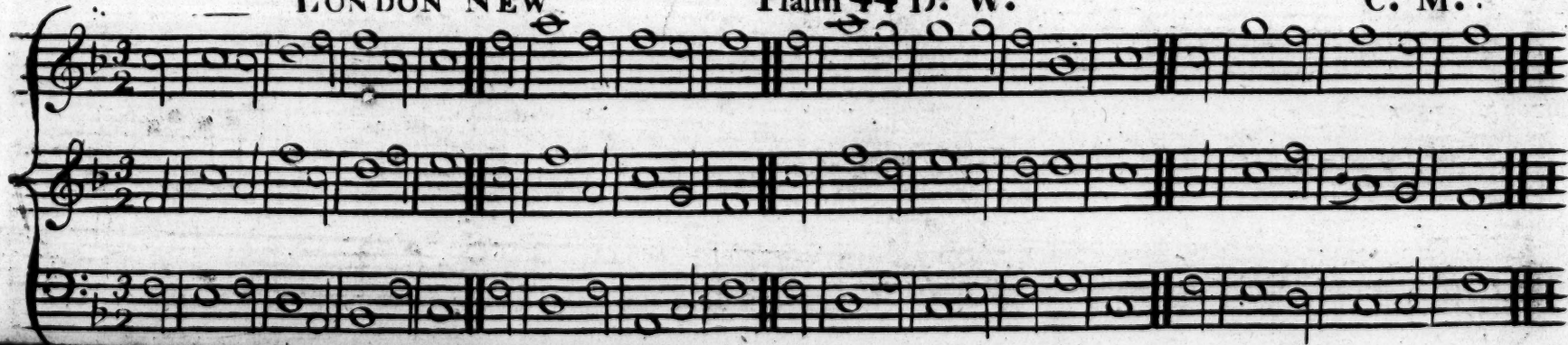




LONDON NEW

**Pfalm 44 D<sup>r</sup> W.**

C. M..



## MARTIN'S LANE.

Psalm 72. 2<sup>d</sup> Part D<sup>r</sup> W.

L. M. .



C

## MILES'S LANE.

Psalm 136 D<sup>r</sup> W.

C. M. 87



G

## ABINGDON.

Psalm 118. D<sup>r</sup> W.

C. M.



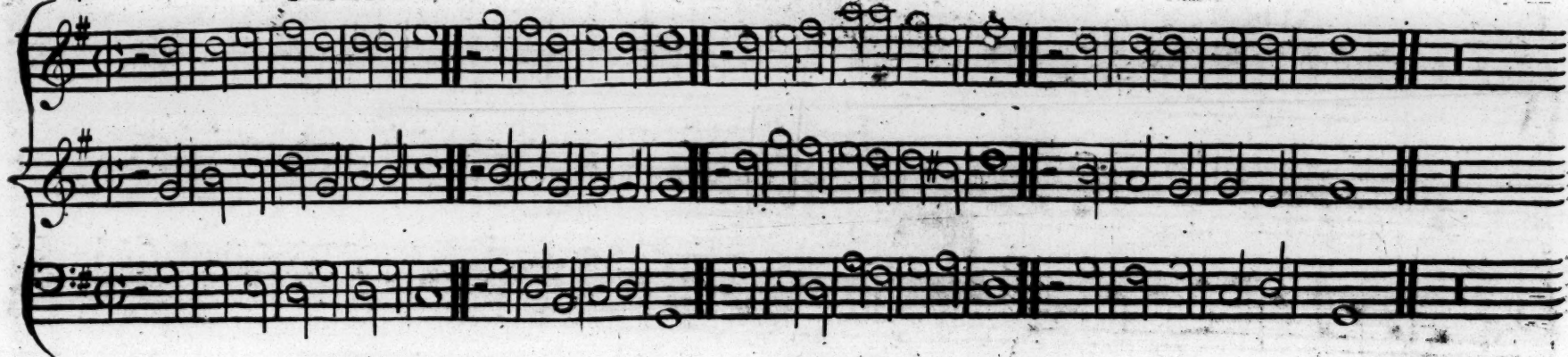


88A

FRENCH.

Pfalm 89 1<sup>st</sup> Part Dr. W.

C. M.



D

DARWALLS.

Pfalm 148 Dr. W.

P. M.



G#

OLD 50.

Pfalm 50 D<sup>r</sup> W.

P. M.

89



90 G

FULHAM.

Psalm 148 Dr W.

L. D. M.







E CAROLINA

Hymn 90 2<sup>d</sup> Bk D<sup>r</sup> W.

C. M.



The Lord the Sovereign

Soft

Loud

C

## ANTHEM

Psalm 138

93

I will praise Thee O Lord will praise Thee O Lord will praise Thee O

I will praise Thee O Lord will praise Thee O Lord

I will praise Thee O Lord will

Lord will praise Thee O Lord with my whole Heart be - - fore the

will praise Thee O Lord with my whole Heart be - fore the Gods will I sing

praise Thee will praise Thee O Lord with my whole Heart be - - fore the Gods will





Gods will I - - sing praises sing praif - - - es sing praif - - - es un - to Thee

praises sing praif - - - es sing praif - - - es sing praif - - - es un - to Thee

I sing praises sing praif - - - es sing praif - - - es sing praises un - to Thee



I will wor - ship towrds thy ho - - - ly Temple and praise thy

I will wor - ship towrds thy ho - - ly Temple thy ho - - - ly Temple and praise thy

I will wor - ship towrds thy ho - - - ly Temple thy ho - - - ly Temple and

Name and praise - - - - - thy Name and praise thy Name for thy  
Name and praise - - - - - thy Name and praise thy Name for thy  
praise thy Name and praise thy Name and praise - - - - -  
lov - ing Kindness thy lov - - ing Kindness and for thy Truth  
lov - ing Kindness thy lov - - ing Kindness and for thy Truth  
- - thy Name for thy lov - - ing Kindness and for thy Truth

## Bass Solo.

Allegro ma non Presto



In the Day when I cried thou answeredst me In the Day when I



cried thou answeredst me and strengthenedst me and strengthenedst me with strength in my



Soul In the Day when I cried thou answeredst me and strengthenedst me with



Strength in my Soul and strengthenedst me and strengthenedst me with



Strength - - - in my Soul Soul



Brisk Chorus.

97

All the Kings of the Earth shall praise thee shall praise thee O - - -

All the Kings of the Earth shall praise thee shall

All the Kings of the

Lord shall praise thee O Lord

praise thee O Lord Yea

Earth shall praise thee shall praise thee O Lord

All the Kings of the Earth shall praise thee shall praise thee O-

for great is the Glory great is the Glory

they shall sing shall sing in the Ways of the Lord Yea

shall praise thee O - - - - - Lord

- - - - - Lord Yea they shall

The musical score consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The lyrics are written below the staves, with some words aligned with specific notes and others as general text. There are several rests and a long dashed line in the third staff, indicating a pause or a long note.



of the Lord      Yea      they shall sing shall sing in the Ways of the

Yea      they shall sing in the Ways of the Lord      for great is the

for great is the Glory great is the Glo-ry of the Lord

sing shall sing in the Ways of the Lord      Yea      Yea

Lord Yea Yea they shall sing in the  
Glory great is the Glo - ry of the Lord for great is the Glory  
Yea they shall sing shall sing in the Ways of the Lord  
they shall sing in the Ways of the Lord for great is the Glory of the

Ways of the Lord for great is the Glory of the Lord for  
great is the Glory of the Lord for great is the Glory the  
Yea Yea they shall sing in the Ways of the Lord for  
Lord for great is the Glory great is the Glo-ry the Glory of the



great is the Glory for great is the Glory the Glory of the Lord.

Glo - - - ry of the Lord for great is the Glo - - ry of the Lord.

great is the Glory of the Lord for great is the Glory of the Lord.

Lord for great is the Glory the Glo - - - ry of the Lord.

G#

## SANCTUS

by Orlando Gibbons.

Holy holy holy Lord God of Hosts Heav'n & earth are full of the majesty of thy Glo-ry Glory be to thee O Lord most high

Holy holy holy Lord God of Hosts Heav'n & earth are full of the majesty of thy Glory Glory be to thee O Lord most high

Holy holy holy Lord God of Hosts Heav'n & earth are full of the majesty of thy Glo-ry Glory be to thee O Lord most high

Holy holy holy Lord God of Hosts Heav'n & earth are full of the majesty of thy Glo-ry Glory be to thee O Lord most high

# ANTHEM

## Pfalm 117.

\* 3 Voices.

105

Brisk.

O, O praise the Lord,

O praise the Lord, - all ye

O, O praise the Lord,

O praise the Lord, O praise the Lord, all ye

O, O praise the Lord, O praise the Lord, - - praise the Lord, O praise the Lord, all ye

Ver. 1

Cho.

Na - tions, praise him, praise him, praise him all ye peo - - - ple

Na - tions, praise him, praise him, praise him all ye peo - - - ple

Na - tions, praise him, praise him all ye peo - - - ple



Tenderly.

For his merbi-ful kindness, For his merciful kindness, his merciful, his merciful, his

For his merciful kindness, his merciful, his merciful, his

For his merciful kindness, his merciful, his

Moderate

merciful kindness is great towards us; and the truth of the Lord, - - - of the

merciful kindness is great towards us; and the truth of the Lord - -

merciful kindness is great towards us; and the truth of the

Lord - - endureth for ever,

the

the truth of the Lord, en-dureth for ever, the

Lord - - -

the truth of the Lord,

the

truth of the Lord,

for ever, for e - - - ver, and e -

truth of the Lord,

for ever, and ever, for ever, and e -

truth of the Lord, en-dureth for ever, for ever, and ever, for ever, and e -

Slow

Cho.

Ver.

Cho.

Ver.

ver for ever and e - - ver.

O give thanks un - - to the Lord,

O give thanks un -

ver for ever and e - - ver.

O give thanks un - - to the Lord,

O give thanks un -

ver for ever and e - - ver.

O give thanks,

O give thanks un -

Slow

to the Lord, give thanks un - - to the Lord. Lord. A - - men, praise ye the Lord.

to the Lord, give thanks un - - to the Lord. Lord. A - - men, praise ye the Lord.

to the Lord, give thanks un - - to the Lord. Lord. A - - men, praise ye the Lord.



:S: 109

for he

O sing a new Song un-to the Lord, for he

hath done marvellous things, for he hath done marvellous things, for he hath done marvellous things,

hath done marvellous things, for he hath done marvellous things, for he hath done marvellous things.

for he hath done mar

vellous

for he hath done

may

vellous

things, for he hath done mar - - - vellous things. things.

things, for he hath done mar - - - things. things.

Slow. his right hand, his right hand, and his ho - - - ly arm, hath gotten him the victo -

Faster. his right hand, his right hand, and his ho - - - ly arm, hath gotten him the victo -

his right hand, his right hand, and his ho - - - ly arm, hath gotten him the victo -

ry,  
ry, his right hand and his holy arm, hath gotten him, hath got - - ten him the  
ry, his right hand and his holy arm, hath got - - ten him - the

Slow.  
hath gotten him the victo - - ry.  
victory, hath got - - - - ten him the vic - tory, hath gotten him the victo - - ry.  
victory, hath got - ten him the vic - tory, hath gotten him the victo - - ry.



## Treble Solo Moderate



Make a joy - - ful noise un - to the Lord all - ye peo - ple, make a joy - -



- ful, a joy - - - ful noise un - to the Lord, make a loud - - - noise re -



joice, - - - re - - joice and sing praise,

## Tenor Solo.



Praise the Lord with the Harp, Praise the Lord with the Harp, O sing prais -



es, O sing praises, O sing praises, sing praise unto the Lord with - - the



Harp, sing to the Lord with the Harp, a Psalm of thanksgiving,

**Bass Solo.**



Praise the Lord with the sound of the Trumpet, Praise the Lord with the sound of the



Trumpet, the Trum - - - pet, the Trum - - - pet, the Trum - - - - -



- - - pet, the Trumpet, the Trumpet, the Trum - - - - -



- - - pet, with the sound of the Trumpet, **Brisk** Make a joy - - ful



noise be fore the Lord our King.

Slow. Loud. Loud.

Let the Sea roar, Let the Sea roar, Soft.

Let the Sea roar, Let the Sea roar, and the fullness there - of, the

Let the Sea roar, Let the Sea roar, and the fullness there - of, the



Brisk.

115

World, and they that dwell there - in, Let the Sea roar, - - -

World, and they that dwell there - in, Let the Sea roar, - - -

World, and they that dwell there - in, Let the Sea roar, - - -

Let the Sea roar, - - - and the fulness there -

Let the Sea roar, - - - and the fulness there -

Let the Sea roar, - - - Let the Sea roar, - - - and the fulness there -

Cho.

of, the World, and they that dwell there - - in.

of, the World, and they that dwell there - - in.

of, the World, and they that dwell there - - in.

Cho.

Let the floods clap their hands, Let the floods clap their hands, Let the floods clap their

Let the floods clap their hands, Let the floods clap their hands, Let the floods clap their

Let the floods clap their hands, Let the floods clap their hands, Let the floods clap their

hands Let the floods clap their hands Let the floods clap their hands and the lit-tle hills re -

hands Let the floods clap their hands Let the floods clap their hands and the lit-tle hills re -

hands Let the floods clap their hands Let the floods clap their hands and the lit-tle hills re -

- joice to - gether be - fore the Lord A - men A - - - men

- joice to - gether be - fore the Lord A - men A - - - men

joice to - gether be - fore the Lord A - men A - - - men



## NON NOBIS .

Brisk

Non nobis Do-mi-ne non no - bis . fed nomi-ni tuo - - da Glo-ri - - am .

Non nobis Do - mi - ne non no - bis fed nomi-ni tuo - - da Glo-ri -

Non nobis Do-mi-ne non no - - bis fed nomi-ni tuo -

fed nom-ni tuo - da Glo - ri - am non no-bis Do - mi - ne .

- am fed nomi-ni tuo - - da Glo - ri - am non no-bis Do .

da Glo - ri - am fed no-mini tuo - da Glo-ri - am Non

